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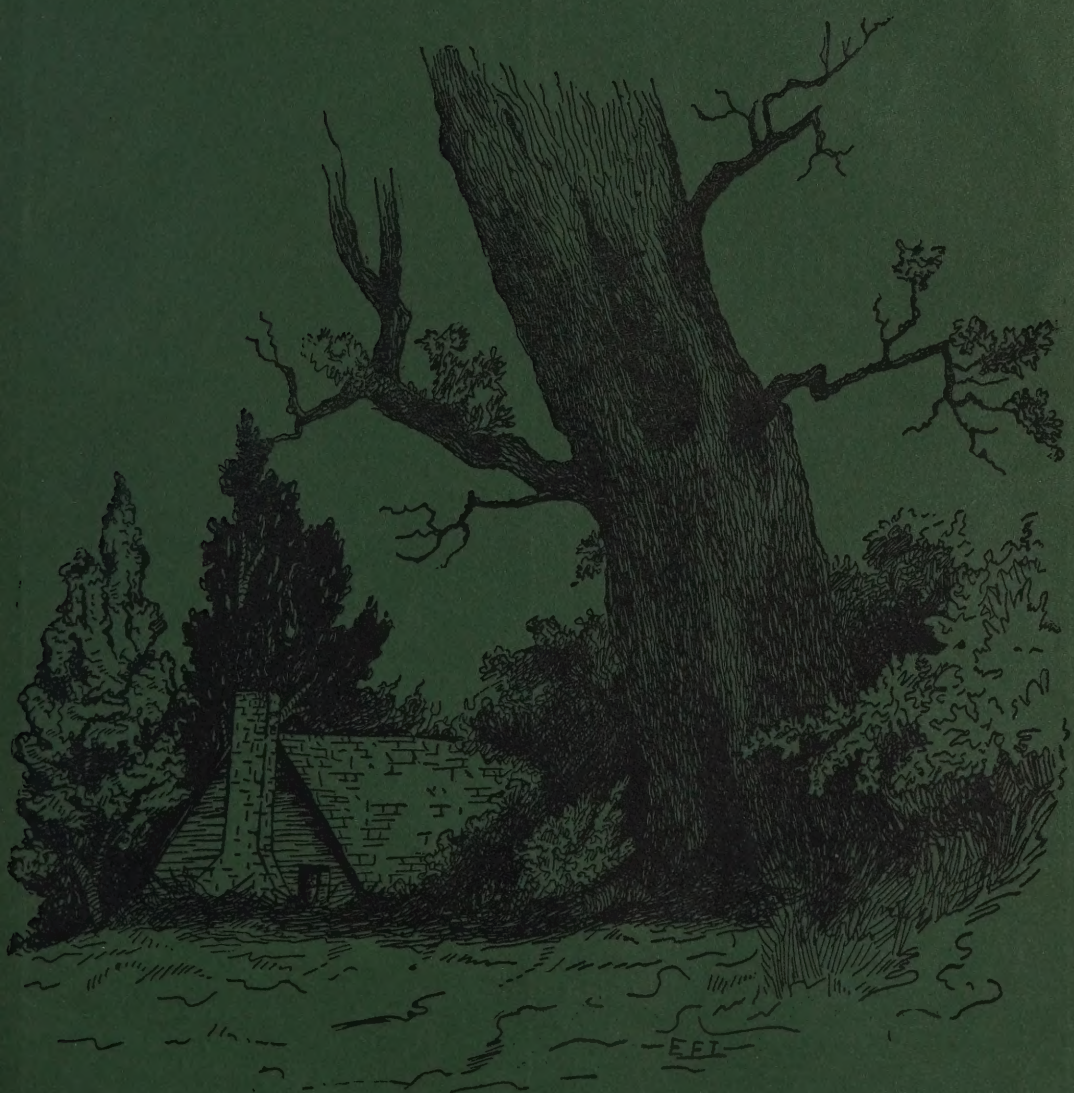

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OLD WOMAN CUTTING HER NAILS

By REMBRANDT VAN RYN

Courtesy of "Furniture Age" Chicago.

See article on pages 5, 6, and 7.

THE AMERICAN ART STUDENT
AND COMMERCIAL ARTIST

PUBLISHED EVERY MONTH BY THE ASSOCIATION OF AMERICAN ART STUDENTS
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Rembrandt, The Living Artist

The spirit of the great Dutch painter will live for centuries after the last of his canvases have crumbled into dust; the inspiration and perfection of genius once given form in artistic achievement, never dies.

"When I desire to rest my mind, I do not seek honors, but liberty."

These words, attributed to the greatest Dutch painter and etcher, seem to have been the keynote of his life's activities. Again and again we have read of artists, musicians, and sculptors rising to posts of fame and honor from homes of poverty and obscurity. These stories, the truth of which, in most cases, can hardly be exaggerated, always furnish a wealth of warm inspiration and consolation to struggling geniuses.

Rembrandt's struggle was a different one, the opposite extreme. His efforts had to carry him past the handicaps, obstacles and pitfalls of wealth; wealth not always his own but within his reach through borrowing, sales, mortgages, etc., and charitable donations. This possession of money gave to Rembrandt opportunities for work and study, and freedom for travel that could come in no other way; but it brought him into contact with wealthy patrons and students whose appreciation of the best in art ran second to their personal vanities and ambitions.

Rembrandt was born some time between the years of 1604 and 1607; the vague information the world has concerning the time of his birth is typical of all the facts concerning his early life. He began his career in fair repute, continued it in deserved reputation, and died when the quality of his work waned, and his reputation passed into somewhat temporary obscurity. His personal life was enveloped in mystery; much of it must be gleaned from inaccurate writings and from what his paintings, etchings and drawings tell.

Students and artists should first bear in mind that light was always the principal theme of his studies. He used it as a fine tool; he carried it back into the depths of his pictures and brought out subtle bits of composition or a figure; he flooded foregrounds with it and made the prominent figures there stand in even more dominating relationship to the pictures. Like Shakespeare, he combined a healthy translation of Nature with a vivid imagination and love of mystery.

In 1627 his first picture appeared, "St. Paul in Prison." In the work immediately following this, and the studies made in Leyden he seems to have been striving to obtain even greater warmths of tone, and more striking light effects. "Warmth," and "light"; two things which go to make paintings pleasing, wholesome, and beautiful. The true aim of art does not consist in the smooth and delicate plastering of colors but in studying the exact values of light and shade, the relief of the objects, and the attitude, movements, and gestures of the figures.

In his "Bust of an Old Man," one of the most interesting of all the Rembrandts, the artist showed conclusively that he had mastered a great secret for which he had long been striving—that of concentrating light upon heads of portraits. In his life he painted nearly 600 pictures, and probably no painter has ever been more criticized than was Rembrandt. Part of his unpopularity was undoubtedly due to his being ahead of his times.

Born in Leyden, Holland, he attended the Leyden University which he left soon after-

COURTESY OF A. K. CROSS, ARTHOR OF "DRAWING AND PAINTING SELF TAUGHT."

Drawing by Rembrandt Van Ryn.

ward to work in the studio of a second-rate painter, one Jan van Swanenburch. From there he went to Lastman's studio in Amsterdam, later returning to Leyden where he took as a pupil, Gerard Dou. A few years afterward he returned to Amsterdam where the wealthy patrons in the Dutch capital were able to purchase much of his work despite the war Holland was then waging with Spain. Wealth came his way for quite a number of years; his father had been wealthy and had realized the son's ability and had aided him in the pursuit of his studies. Later Rembrandt van Ryn was able to ask 100 florins, at that time a considerable sum of money, from young men who sought the privilege of working in his studio.

As an etcher he may have been equalled, but not surpassed, by Whistler; producing approximately two hundred and forty etchings of remarkable quality and variety of subjects. His work as an etcher gained prominence at the time he was married, in 1634, at nearly thirty years of age.

His wife, Saskia, was the subject of quite a few of his paintings. Being of a very practical nature her death, and that of their first three children, upset the young artist in no small degree. One son survived, Titus, but he died shortly after his marriage and the birth of Rembrandt's grandchild. The great artist's life was filled with sorrows, extravagances, and troubles with lawyers.

Unscrupulous lawyers took advantage of his liberality and advised ill-fated court actions, including one against a prominent Hollander who had termed Rembrandt's wife "extravagant" because the artist had lavished large sums of money on her jewelry. Even with his death the traditional qualities of the shyster lawyers kept them preying upon his and his relatives' money and property. Because of this he died in poverty and the insignificant sum of thirteen florins was salvaged from his estate to pay his funeral expenses.

The painter was much criticized because of his relations with Hendrickje Stoffels. As T. Leman Hare says in his book, "She was the painter's mistress. The relations between the pair were a matter for their own consideration, and it is clear that Hendrickje came to the painter in the time of his greatest trouble, to serve him lovingly and faithfully until she passed away at the early age of thirty-six. She bore him two children, who died young."

As to the quality of his work, it was noted for its freedom and exuberance; it was "ahead of the times"; his color effects were unsurpassable and his outlines graceful; he revelled in contrasts, and finally, his work is the product also of sentiment and artistic imagination. His passionate

temperament and his quick eye for truly artistic effects could not be tolerated by the sober, stodgy men and women who were the rank and file of Amsterdam's elite.

The subjects he painted may be divided into three groups. First the portraits for which he has been ranked as the world's greatest master of portraiture. Secondly, animals. His studies of elephants and lions are wonderfully naive. Lastly his nudes. His paintings of undraped female models are remarkable because no painter dared paint them exactly as he saw them in his studio, but Rembrandt, entranced by the glow and warmth of the flesh tints, never dreamed of reproducing them otherwise than as he saw them. It was no Venus or Juno or Diana he wanted. He might perhaps even take his neighbor's washerwoman, make her get up on the model's throne, and put her on canvas in all the glory of living, throbbing flesh and blood.

One of his paintings, "Old Woman Cutting Her Nails," is reproduced on page 4 of this issue. We also reproduce through the courtesy of A. K. Cross, one of Rembrandt's drawings. Rembrandt was a great collector of paintings, and spent fabulous sums in purchasing the works of contemporary artists, explaining that he was showing how great was his respect for art and artists.

Is the Telegraph Service Failing?

In the old days cartoonists used to slam the Western Union Telegraph delivery boy as "dragging along" with an already-delayed message. And the company's representatives have been cited in many a comic strip on account of unnecessarily delayed telegrams. We don't know how far, in efficiency and service, the Western Union has advanced in the past few years, but we do know that the last two telegrams we sent to Philadelphia, from New York, took an average of twenty-four and a half hours to reach their destination. We don't mind paying full rates for a fast day telegram, but we do feel sure that we're going to use the Postal pretty soon unless the W. U. can reduce their Philadelphia wire service to at least the conventional twenty-four hour a day time.

Sea Pictures and the Sea

A wizened, withered, little man. All day
He added lines of figures; drew his pay
Each never changing, drab, and ugly week.
Except of ledgers he was never known to speak.

Those closest to him never dreamed or guessed
The longings that possessed his shriveled breast.
They saw him just another poor, old man
Whose life had almost run its given span.

They did not know his longing for the sea,
His hunger for far oceans' mystery;
They did not know the many hours he spent
Before sea pictures, lost in discontent.

Grave circumstances chained his restless feet.
Vacations gave no chance, no visions fleet.
No joys forbidden came with haunting gleam.
He had but pictures and his secret dream.

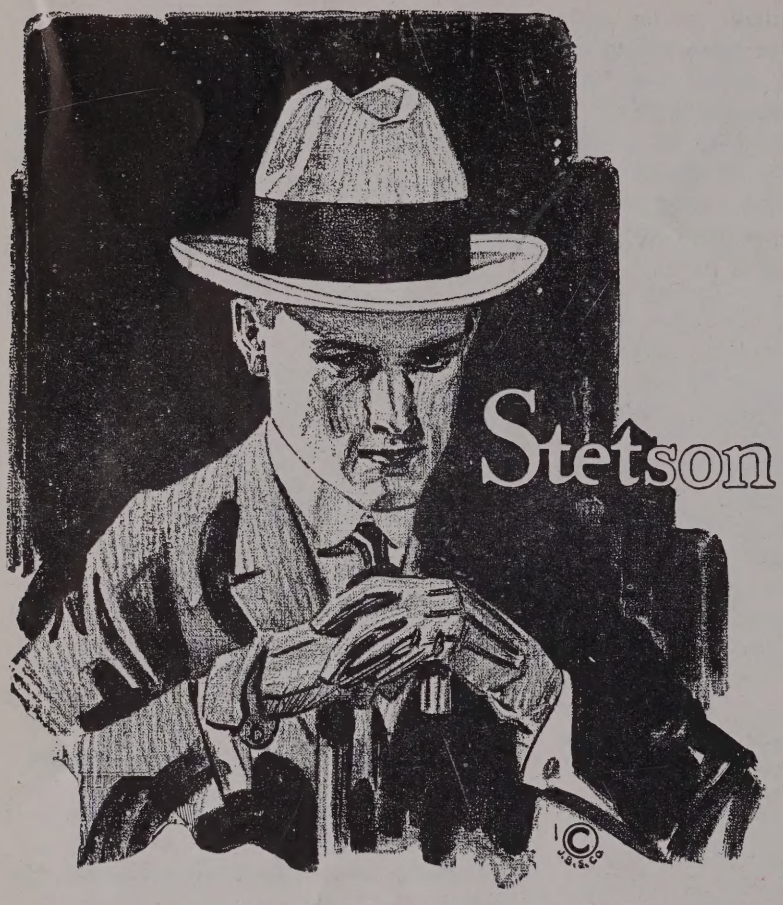
One day this hidden dream by one was guessed . . .
That night upon a fleet winged yacht, the guest
Of skipper-owner outward bound he sailed
Till gray dawn came and all the stars had paled.

And then, on deck, "The sea!" his kind friend cried.
The old man gazed a moment, turned and sighed:
"Is that the sea?" He spat: "My back to her!
The pictures, they were prettier!"

—Edmund Leamy, in New York Sun.

Art Work Wanted

The Pioneer Writers' Guild of America, 9 Charles Street, New York City, will award prizes amounting to $600.00 to writers and artists whose work has never been published. The award will be divided as follows: Four prizes of $150.00 each for the best short story, poem, play and cartoon. This contest closes June 30, 1923. For rules, address the Guild.



CRAYON AND BRUSH WORK

STUDY AND PRACTICE OF COMMERCIAL ILLUSTRATING

By BERT COBB

Though a cartoonist by profession I have been "through the mill" of commercial art, as I think all good cartoonists have. It meant, too, drawing of most everything—from small pen-and-ink furniture cuts for "sales" advertisements, to large sepia renderings in water-color wash, of groups of buildings, parks, etc. It included two color covers and careful detail drawings of expensive automobiles.

Commercial art is largely black and white; the color problem is so large and the field so varied that to attempt to tackle it in this article would be nothing short of folly. The average student wants to know how he can do good, salable work; and the commercial artist wishes to know how he can improve that work. To the latter I would suggest that he secure line or halftone cuts of some of his work and send them to THE AMERICAN ART STUDENT AND COMMERCIAL ARTIST for examination and criticism, and possible publication. These engravings can easily be borrowed from those to whom the drawing was sold.

Black and white commercial art means but three kinds of engravings which are in general use—line cuts (which are usually zinc); and halftones (which are usually copper) or combination plates of line and halftone work (copper or zinc), and, of course, one can have made the usual lead or copper electrotypes of these cuts so that the original engravings will not be spoiled in the printing. There are other kinds of engravings to produce black ink printings upon white paper, including rotogravure, but they are not, as yet, the most commonly used; so we'll restrict our discussion to the above.

Three kinds of cuts in general use; but about thirty-three kinds of drawing-techniques and mediums may be used to produce the drawing from which will be made the cut, reduced in size. It is hardly necessary for me to remind you that the drawing should always be made from twice to thrice the size of the finished copper plate.

I might mention a few mediums, such as the various grades of American-made pencils, lithographic crayons, Conté crayons, charcoal, opaque or "gouache," oils in black and white, pastels, sepia wash drawings, water colors in black and white, pen and ink, India ink brush drawings, full color renderings which are photographed and the engraving made from the photo-

graph (orthochromatic plates being used); or combinations of any two or three of the above named.

The successful commercial illustrator always limits himself to two or possibly three mediums in which he constantly works, though he also learns something of the uses of many of them. For example, Coles Phillips would not meet with quite the success were he to jump, from time to time, to the use of oil paints, pen and ink work, pencil sketches, etc., to render his subjects. We would forget about his "style" which he has created and capitalized until it is worth thousands of dollars to him. Wouldn't the work of the Leyendecker brothers look just about as strange in pen and ink as Harrison Fisher's attempts in that direction for various magazines, in months gone by? Select the mediums best suited to your temperament, and stick to them. Study the work of other artists who have handled those mediums successfully; don't copy them —study them.

COMMERCIAL ADVERTISING
by the H. K. McCann Co., New York.

I present, with this article, a halftone advertisement, which is furnished through the courtesy of the H. K. McCann Co., of New York, of Gabriel Snubbers. The drawing represents the class of men who would be most likely to be interested in the mechanical attachment. It is well laid out, and gives a thoroughly good impression of the average golf course, club house, etc. Note particularly the grouping of the figures, and the strong contrasts which serve to attract the eye. Contrast is a subject which would require an essay "all by itself"—one which we shall endeavor to supply at a later date.

Morris and Company, now absorbed by Armour and Co., has been doing a lot of double color page advertising, using two or more colors. Such advertising, for example, in *The Saturday Evening Post*, costs them about $7,000 per page, and that is one thousand dollars above the page cost when no extra color is used. Thus it appears that when black and white drawings and photographs are used in double pages, there is a saving of $2 000. They have found one solution of the serious problem of return to black and white when showing foods, after the use of beautiful, full-color illustrations.

The same well-known, and strikingly simple compositions are retained. But the still-life studies of products are interpreted in pen and ink. The technique, the pen handling, are exceedingly artistic in every way—so much so, in fact, that the eye does not seem to miss the presence of color.

An illustration of this kind, from photographs, in black and white, or from a wash drawing would leave the subject cold, lacking in interest. The eye would miss the color.

But it is not true in the case of a carefully drawn pen study, since we are not inclined to expect color in pen work. A pen study is a pen study. It makes up in technical charm, what it lacks in color realism. There is something to take the place of the color.

I have spoken of crayon drawings, so, through the kindness of the manufacturers of Stetson Hats, Philadelphia, I am presenting another drawing, of entirely different technique than that of the golf advertise-

ment. It is clear, forceful, and has that feeling of bigness and "crispness" which every drawing, intended for newspaper work, should have. The lettering is made a part of the design and stands out from the background not only to sell Stetson hats, but to prevent unscrupulous newspapers or retailers from using the engraving for advertisements of other makes of hats. This is something commercial artists must learn—just how to do this "stunt" carefully and wisely. Sometimes it may mean the working in of a firm name—to become part of a decorative border. Thus, when a new border is required, the old one cannot be utilized by anyone without destroying its beauty. This protects not only the man who buys the design from the unwarranted use of it by another firm,but at the same time prevents the purchaser of the design and line or halftone cut from making use of it other than was intended originally. Care in solving this and other little problems may mean hundreds of dollars annually to the art student or commercial illustrator.

Above all, keep in touch with your trade journals—read the best art magazines which are touching on your own line of activities. Preserve your copies of various art magazines in binders; and make it your business to keep supplied with naught but the best materials. If black and white is to hold its own against the increasing use of color (which most of you are unable to handle in a financially successful way) your black-and-white drawings must be as nearly perfect as possible.

The day has long since passed when an artist could sit down for half an hour and "bat out" a few commercial black-and-white drawings and expect to get five dollars apiece for them. You've got to "produce the goods." I will be glad to answer, through the columns of this magazine, questions you may see fit to ask, or, if I am occupied overly much, Mr. Frank R. Southard will be glad to answer the same in his department of "Y" notes. In closing, let me call your attention to the fact that any commercial artist, by submitting a black-and-white cover to this magazine, which we can accept, will earn for himself or herself, a life subscription to THE AMERICAN ART STUDENT AND COMMERCIAL ARTIST —sent to their home as long as they live. "A word to the wise is sufficient."

"ILLUSTRATED BY—"

By M. L. BLUMENTHAL

Continued from our last issue. Reprinted by permission from "The Saturday Evening Post." Copyright 1922, by The Curtis Publishing Company, Philadelphia, Pa. Mr. Blumenthal is recognized as one of America's greatest illustrators, in black and white, of humorous stories.

Now that I have my situations and legends all selected—and a legend, you know, is the one or two lines of blacker type that appear at the bottom of a picture telling you what it's about—I make one on a number of little tentative sketches for each picture to get the arrangements and compositions best suited for them. Frequently I'll make as many as a dozen of these little thumb-nails for one picture; another time I'll hit what I want first crack out of the box.

Say I've got the four little sketches I want—I wish it were that easy. Next I go to the paper cupboard and find a sheet of illustration board. Illustration board is made by mounting smooth, medium or rough white drawing paper on heavy cardboard. The sheets I use are thirty inches high and forty inches wide. I thumb-tack this sheet onto a slightly larger wooden drawing board, put that on a tilt-top drawing table, adjust it to a vertical position, sit in my easy working chair, light a smelly pipe, and you may now come on over and watch me go to it.

I am going to ask you to keep very quiet until I get a good start, for the facing of a thirty-forty space of dead white is a fearsome thing. It looks easy, but just you try it once. Provide yourself with everything I've mentioned, a T-square, a ruler, an eraser and a sharp pencil, face all this empty whiteness and a universe devoid of ideas and go right ahead and make some pictures, good ones if you can, but any old kind. Then you'll know why I want silence and very little of that. You may holler when I'm driving, screech while I approach and do a war dance while I putt, but now you'll please keep quiet. Thank you.

Up to this stage illustrators work pretty much alike, except that some might use canvas for painting in oils and pen-and-ink paper for pen drawing. If they use

canvas and oil paints they generally use an easel instead of a drawing table. At this point my method varies from that of most illustrators.

I lay out lightly in hard pencil the column spaces, twice as high and twice as wide as they appear on the printed pages. In *The Post* each of the pages in the front of the book carries three columns three inches wide by twelve and a quarter inches deep, with five-thirty-sixths of an inch between columns. My diagram as laid out on the large illustration board will be two pages with three columns on each one, measuring six inches wide by twenty-four and a half inches deep, with five-eighteenths of an inch between columns. In other words, I make my drawings twice the linear dimensions, or four times the area.

Next I roughly and lightly block in my four pictures about where I want them to appear on the pages, shifting them around until I get the arrangement that suits me best. I always try to vary these so-called layouts to avoid monotony.

It is this scheme of doing the complete pages on one piece of paper that is different. The majority of the illustrators make their pictures each on a separate piece of board and the art editor arranges them on the pages. Of course, if he does not approve of my layout he changes it around, or there may be some other reasons why he cannot follow it. In a flattering number of cases he does, however, and at these times I am tickled, as the problem of arranging the pages is a most fascinating one to me.

We'll say I have my pictures all placed as I'd like them to appear when the issue is printed. No small part of the job is finished; for, as interesting as this part is to me, the overcoming of the inertia of a bare start I find heavy going. Each picture is now lightly and roughly, sketchily planned so I can see what research I'll have to make to get them all accurate and true in every detail. This information I get from several sources—my own reference books, which include everything from the catalogues of sporting-goods houses to an encyclopedia, from the public libraries, from folks who know the intimate things about the subject matter of my story, from the actual sporting events when I am doing a sporting story, and from my file of clippings, taken mostly from photographs and drawings that have appeared in past issues of the illustrated magazines.

Every illustrator has one of these files, and some illustrators are energetic enough to keep them amazingly complete and up to the minute. The contents of these files, usually clippings pasted on typewriter-paper-size sheets and indexed under a number of classifications, are jocularly called swipes, but the name is not descriptive. No illustrator who cares for his good repute can afford to steal from anything that has ever been done before. The discovery of only one such sin would mark him forever.

We're doing a baseball story. I get out the sheets of clippings marked "Baseball," any books that I may have about baseball, and the sporting-goods catalogues for details of gloves, masks, balls, bats, bases, uniforms and what not. If there is time enough on the story you and I will go out this afternoon and see a big-league contest in order to steep ourselves in the actual atmosphere of the game. I do that sort of thing whenever possible. If the story is about stage people I know where I can go back of the curtain and get what I want; if about the movies I go where movies are made; if about a prize fight I go to one, and so on. I find that sort of thing invaluable, and sometimes very amusing experiences result.

Let's stop work long enough for me to tell you just one of these experiences. I illustrated quite a few of Charles E. Van Loan's sporting stories before his passing left such a woeful gap in our list of really good short-story writers. Once I had one that went very intimately into the lives of its characters—a story about prize fighters and a rattling good fight. I needed local color, so I called up the manager of the city's largest biff-bang shop and told him my troubles. He asked me to come to his office. I went, and he was very good to me; introduced me to an old-time handler of pugilists who was to act as my guide, to some fighters who were hanging around, and invited me to his club for that evening's bouts. The handler met me there and we went through the audience and the boxers' dressing rooms, meeting many present stars, past stars and never stars of the game, from Benny Leonard, world's champion

COURTESY REMBRANDT PHOTO STUDIES, BAYONNE, N. S.

light-weight, who was called over from New York to disfigure a local fighter—and he did it well—to the most ancient prelims, now reverted to seconds, towel men and rubbers.

SCRAPPERS TURN ART CRITICS

While I was asking fool questions of Leonard his sparring partner came into the room fresh from one of the preliminary bouts. He was a sight. In a field of two he had come in a bad second. He stood, or almost stood, in the open door doing his level manliest best to smile with a mouth no longer good for expressing even such a simple emotion, gazing as best he could through his less damaged eye, and altogether posing very well as a statue of battered and genial ruin.

Benny, the master workman, looked earnestly upon the remains of his protégé and a funny little curl appeared in one corner of his mouth as he kindly said, "For Pete's sake! Why did you let him hit you?"

The poor fellow tried courageously to broaden his wounded smile as he replied, "Honest, Benny, I didn't want him to hit me; honest, I didn't."

Most of the boys I met that night seemed to think that what I needed was statistics of their lives and battles for big newspaper notices. I am afraid I was not quite frank enough to disavow this, and I let them talk as they would. Two of them, one an ambitious youngster just coming along and another, a battle-torn veteran of thirty-one, promised to come up to the studio the next afternoon and look at my pictures, then pretty well along.

They came as per schedule. All afternoon they sat in my easiest chairs fanning about their own and other fighters' experiences and never once did they pay me or my pictures the slightest heed. When my light was almost gone and it came time for me to go home I coughed a little to attract their attention and politely suggested that I would be eternally grateful for the merest word of criticism.

They looked earnestly at the pictures, and finally the younger said, "Just draw dat guy's arm back a little bit. He couldn't git no pep in his punch from dat angle, Goo'-by!"

But, here, here! This story is scheduled and we'll have to stop visiting and get to work. We can't even have time to go see a game now. Too much talk and too little work.

At this point comes the matter of models, and I cover that in the answer to the question, "Do you use living models?" The answer is, as you shall see, very seldom; but I'll have much to say on the subject of models, so, as we've been talking too much already, we'll leave that.

I work almost altogether in two different mediums, and "mediums" means, broadly, tools. One is a black-water-color and pen-and-ink combination and the other is a thick, soft, black carbon pencil. In using the first medium I lay the picture out with a regular everyday lead pencil, perhaps just a little finer than you use. I work with this pencil and a piece of pliable kneaded rubber until I get the picture all drawn in to suit me. Then I go over the outlines with a pen and indelible waterproof ink, trying to improve the drawing as I go along. When the ink outline is finished I erase the pencil lines and the drawing is all ready for what we call the wash. This wash is made by mixing water with a specially prepared lamp-black or ivory black pigment, that comes in small collapsible metal tubes. (*Continued in our next issue*)

IN THE CAFE, ART STUDENTS LEAGUE N. Y. *by Irving Wolfson*

HARD WORK MAKING FOR SUCCESS

Working seven days a week to support his parents, and studying art at night was the lot of Irving Wolfson, of New York City, who is at present "on the way up" as a student illustrator. Mr. Wolfson, in his early twenties, has been a pupil of Captain Wallace Morgan of the Art Students' League of New York, and under his able direction, has turned out a considerable bit of work. Much of it represents hard work—doing the things which must be done in order to gain experience; some of it is quite meritorious. Every student, he says, should have ambition and a love of hard work.

"I aim to be an illustrator ultimately," he said, "and I enjoy doing book and magazine illustrations." We told him we thought he should study commercial illustration in black and white, but Mr. Wolfson wishes something a bit higher. He studied a year at the National Academy of Design, New York City, and also at Cooper Union. After he had had some art instruction at various neighborhood clubs he won a scholarship to the Art Students League where he is now working. "*Nous verons que ce nous verons.*"

Cause and Effect?

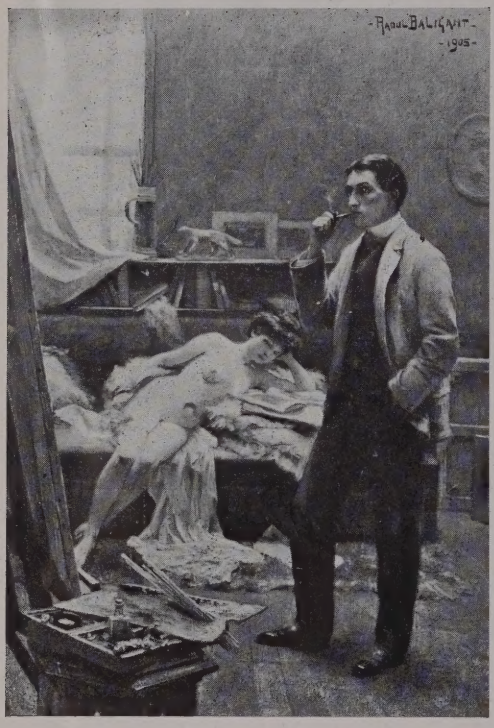
S. Jay Kaufman, one of New York's clever newspapermen, writing recently in the *Globe* says, under the heading of "The Village is Changing":

"We have been noticing the gradual change that has been coming over Greenwich Village. One by one the unique and picturesque houses are disappearing. They are either being converted into studio apartments or being torn down. And the poor artist is gradually being crowded out."

And on the front page of the *Globe*, under a "bank heading," appears a story of several raids of which the following is a part:

"Surprise calls at Greenwich Village resorts resulted in arrests at the Jolly Friars' Inn and the Club Gallant.

"At the Jolly Friars' Inn, which has entrances at 49 Sixth Avenue and at 163 Fourth Street, the detectives said they found glasses of whiskey in front of Thomas Sheehan, twenty-five, and Robert Waldorf, thirty-one, both of 1065 Park Avenue."



REPOS DU MODELE
by Raoul Baligant, Salons de Paris

THE POSING AND LIGHTING OF FIGURE MODELS

The twenty-first article, published as an aid to students and commercial illustrators, appears in this issue. Another article on drawing the human figure will appear in the big July number. Only a few back numbers are available.

It was Sir Henry Raeburn who said, "No woman's face is worth anything if it can be put on canvas." The great English artist was but one of his time who realized the impossibility of achieving perfection in portraying perfectly beautiful faces and forms with naught save the artist's talent, some oil colors, brushes, and academy board.

Two great salons of Paris opened last month; comparatively few nudes were among the hundreds of paintings exhibited. That does not speak of a decline in figure painting nor of the artist's inability to portray a subject so beautiful; it merely represents the changing whims of a nation. It matters not whether that nation be England, France, Spain, Scandinavia, America, or even Germany; there are regular intervals when waves of religious paintings, or still life—fruit, fish, and flower paintings, or landscapes, or war subjects, or figure paintings and nudes sweep over the artistic world.

To say that the dominance of one represents the decline of other subjects is as foolish as to predict that a political election success one year means the death of the rival and unsuccessful parties. Or to say that because art is "French" it must of necessity be bad. When America reaches the state of perfection in art and sculpture, in proportion to her population, that France has, we can begin to hold our heads very high.

To return to the subject of our discourse; two examples of French oil paintings, figure groups, are presented this month. Both are "studio" products, as the experienced artist can at once surmise. Is there any doubt in the onlooker's mind that the figures of the men, and of the unclothed captive women, have been carefully posed in a studio—on couches, stands, chairs, and on the floors? Perhaps it is altogether too apparent in "Les Naufrageurs," a Paris salon picture exhibited by Emile Boutigny.

Lighting plays an important part in all studio work. Even if you live on a farm and have nothing but the upper part of a barn for your work, a little care and small expense will enable you to turn it into a valuable and practical studio. If at all possible a skylight should be cut at the north end of the room or attic or loft; good sized and well guarded in the crevices from winds and rains. It is easy to shut down the light if your window is too well lighted on certain days, but it is next to impossible to secure adequate light control when a window is too small in size.

French art students and master illustrators are exceptionally particular about lighting conditions in their studios; so are all the great American painters. For a medium sized, well-ordered studio in New York City probably very few, if any, can equal or surpass that owned and operated by George Bellows, N.A. Practically the entire north end of Mr. Bellows' studio, at least the upper parts, is devoted to window space. And, incidentally, Mr. Bellows is one of America's present-day masters of figure painting.

"Les Naufrageurs" *by Emile Boutigny* *Salons de Paris*

In the painting by Raoul Baligant, showing the resting of the model, the entire picture is dependent upon careful massing of light and dark masses. It is this comparison of tones which sets off the figures, emphasizes the lines of the woman's figure and the action lines of the man's. The novice always fears to use strong masses of light and dark colors, especially when placed in juxtaposition.

Much of this massing of lights and darks depends upon studio lighting, and, to the young man or young woman about to rent a studio or to construct one we would urge a careful study of lighting conditions, in the mornings and late afternoons; for if the light be excellent at nine o'clock in the morning and one is accustomed to rising, dressing, and breakfasting at ten o'clock, then the studio had best not be rented. Study your requirements, your pocketbook, your habits, and surroundings before settling down to studio work.

Models are another thing; many times one is severely questioned and criticized by so-called friends when one undertakes the study of the draped or nude form. The honest courage of your convictions and a sincere desire to do some fine and good work is the only guide you need then. Models come and go; they are like all of us, to be found in all stages of moral, social, religious, and physical advancement or degradation. Competent advice from experienced artists and teachers will be valuable, but the student must learn much for himself. In some instances, the writer has known young women who command as high a figure as ten dollars the hour for posing, plus travelling and boarding expenses (though we admit this is high), and yet who are grossly inferior to one or two we have known in the Quartier Latin of Paris who have posed for the sheer joy of helping some one along the rough, hard path of study and for a few francs' worth of meals.

Florenz Ziegfeld says, "The composite of perfect womanly beauty has an American figure, mouth, and teeth; Italian eyes and nose, and an Irish complexion. Qualities of other nations are not needed." Not every one agrees with Mr. Ziegfeld; what do you think?

UNITED "Y" SCHOOLS' ART COURSES

By FRANK R. SOUTHARD

Head of the Commercial Art Department

In the recent May issue of The American Art Student the editor let me air my views on the value of ideas. Many of my friends think I worry too much over this subject. Perhaps I do. But let me

WAR TIME FRANCE, *by a Vermont Student*

relate a little incident that happened only the other day. It bears out a few of the points I have been trying to bring out.

As I sat interviewing one of the most prominent art managers of a well-known magazine, he was interrupted by one of his assistants. She had a large drawing in her hands which was of a "Spring" suggestion rendered in a wood-cut effect with the aid of pen and ink. The drawing, the rendering, the composition values, etc., were well taken care of. It was a beautiful drawing. There was little that one would desire to have changed about it. "It is very fine," said the art manager. "But how can we use it?" asked the assistant. "Have you a poem or some story that will tie up with it?" asked the art manager. "No, I can think of nothing," said the assistant. "Well, that's too bad. It seems a pity because the drawing is very fine and as you say it is by a prominent artist. But we will have to reject it."

Out in the anteroom the artist sat twiddling his thumbs little realizing that the fate of his drawing was being discussed and the rejection was made on so slight a detail. If he had been dependent for his next meal on acceptance of the drawing—it would have meant starvation.

The incident left a deep impression on my mind. Of course, to the art manager it was, no doubt, a common every-day occurrence.

Now it so happened that a few hours later I had an opportunity to meet one of the most prominent artists in the country. The incident, fresh in my mind, I could not help relating what happened. "No doubt if that fellow had done five of those drawings, each different, grouped them and called them a series of studies of this, that, or the other thing—any title—he would have sold all five."

This reaction struck me as correct. As it came from an artist who had been an art manager himself for many years, this remark I considered valuable—the result of long experience.

In other words, the artist had failed to suggest a title, or an *idea* that would tie it up with the magazine. It just lacked that connection which would sell it. The artist had drawn a "picture." But "pictures" are hard to dispose of as "pictures." When an artist asks a magazine to buy his "pictures" there are many details that the art manager has to think of before he can decide either one way or the other. The value to the magazine as an aid to making the pages attractive, and interesting, and the policy of the company have to be borne in mind. The actual selling power of the picture must be taken into consideration. This may be a mercenary viewpoint—but it is practical and what the artist has to take into consideration. The sooner he looks at the game from the art manager's viewpoint the sooner does his work find an outlet, that is, of course, if it has the necessary quality and professional atmosphere about it.

A title, a verse, or story, or some suggestion should always be attached to the drawing. The art manager does not waste much time on these details—naturally this is considered the artist's work. If the suggested titles, etc., are not acceptable they at least lead to other suggestions. If this is done the art manager is bound to try to see if he can give the idea another twist. He does not want to lose a good drawing and let it get into his *competitor's* hands.

Therefore, the student artist should think along these lines when doing work for reproduction.

Among the hundred and more questions asked, one bobs up more often than the rest. "If I came to New York do you think there would be more opportunity for me?"

Russell Conwell, who has spent a great many years lecturing, wrote a little book called "Acres of Diamonds." Each lecture takes up this book in a different manner. The receipts for the lectures have been the means of educating young men. Thousands of young men owe their college training to this man. Russell Conwell's suggestion is, that success is at everybody's threshold if they will only look for it and see it. It will pay any reader to get this little book when he thinks that some place else is better than his own home town. There are hundreds of opportunities for selling art work in a small town. The big publications can be reached by the mails at little cost. It is human nature to always want something we have not got, or be somewhere else.

If you happen to be in a town that has historical romance connected with it, work up some sketches, drawings, or posters, that will tell something about it. Just because one man has "done" your town it does not mean that a new interpretation, or a fresh viewpoint is not worth while. Think how often "Treasure Island" has been illustrated. Howard Pyle gave us his interpretation and then N. C. Wyeth his. Jules Guerin and Edward Penfield show us how to take anything historical and add beauty to it.

Does not this suggest that one can work right in his own home and at least make his start and get his experience. Emerson's mouse-trap idea holds good. Win recognition by doing a thing well.

DRAWN BY A NEBRASKA STUDENT

Kenneth Upton of Adams, Nebraska, has twisted a little nature study into an idea which answers the "Idea Problems" in the Commercial Art Courses. It is clever and well done. Although the subject may seem irrelevant notice how the catch line gives the necessary touch. This adds the atmosphere that business men want. The color values and composition are good. No doubt the rabbit could be better drawn but it is felt that this will come with more experience. But the idea gets across and that is important in the preliminary sketch.

Robert B. Knox of Barre, Vt., always sends something of value. It doesn't seem possible that a student employed in the big stone quarries could have such a delicate pen touch. But this foreign study of a French town has great promise of better and bigger pen studies. He gets his ideas across in good shape. Both studies show how the students are catching the spirit of the "Idea Problems."

Among those who recently sent in some very unusual work worthy of honorable mention are the following: Albert Halverson, Sioux Rapids, Iowa; George Merritt, Chelsea, N. Y.; Robert Gills, Lynchburg, Va.; George Podorson, Coney Island, N. Y.; Ritchie Hudnall, Roanoke, Va.; Norman Kerr, Brooklyn, N. Y.; Alvin Duncan,

Elizabeth, N. J.; Ray Stockdale, Kansas City, Kan.; W. C. Goerner, Minneapolis, Minn.; Irwin Smith, Topeka, Kan.; Bruce Norton, Richfield Springs, N. Y.; Christian Hettling, Loraine, Wis.; Howard Lewis, Medford, Mass.; John Nimphius, Bronx, N. Y.; J. Schmidt, San Antonio, Tex.; Harry Anderson, Thurber, Tex.; Roy Williams, Toronto, Can.; Catherine Clough, Washington, D. C.; Frank Cecelin, New York City; Marcus Poffenbarger, Point Pleasant, W. Va.; Admiral Meade, Eau Claire, Wis.; Edward Heron, Oakdale, Cal.; Lester Simpson, Chicago, Ill.; John Naglee, Salem, N. J.; Albert Nelson, Cedar Rapids, Iowa; Demetro Klek, Lakewood, Ohio; Gladys Caine, Germantown, Pa.; Paul Wentzel, East Orange, N. J.; Helmuth Koehn, Sheboygan, Wis.; James P. Sawyer, Windsor, N. C.; Arthur Hunker, New York City, and Frazier Proffitt, Akron, Ohio.

JOINT PARIS SALON TENDS TO RELIGION

The first joint salon, just opened, says a writer for the Associated Press, of the two rival and leading art associations of France, is chiefly characterized by predominance of portraiture and by growing evidence of the influence of the World War.

It is the most serious salon in years. The nude is conspicuous by its rarity; military subjects are common, particularly in sculpture, and there is a decided tendency toward religious themes.

The exposition of the Societe Nationale des Beaux-Arts shows closer fidelity to classic tradition, while its younger rival, the Societe des Artistes Francais, delves into the ultra-modern—the contrast of tendencies being accentuated by the joint showing.

Some regret was expressed by Americans present at the exhibit that New York City, Chicago, Philadelphia and Detroit, the cities of a million or more population, had nothing to correspond in name and activities to the Beaux-Arts. It is hoped that some day a good institute may be organized, embracing these four cities, and co-operate with our French neighbors across the water.

Fifty American artists are among the exhibitors. Of their works a portrait of Major-General Henry T. Allen, formerly Commander of the American Forces in Germany, by Amanda Brewster Sewel of New York, is probably the most striking. General Allen is in full uniform, with all his decorations. The picture is near full length portraits of Marshals Petain and Lyautey, and the Sultan of Morocco.

All these are less striking than a full-length portrait of the Prince of Wales by an English artist. Wales, all in white for polo, and holding his helmet, dominates the gallery in which the painting is hung. At the other end King Alfonso of Spain, on horseback, by Georges Scott de Plagnolles, appears to be looking around to see if the Prince is aware he is there. This picture may be the most adversely criticized, because of the artist's ambitious effort and the doubtful value of the result.

In the Beaux-Arts section of sculpture only one work recalls the war—a reduced model of the great light-house to be erected at Pointe de Grave, near the mouth of the Gironde River, to commemorate American participation. An American sentry faces the sea in front of a lofty column, surmounted by a light. The column is severely plain, with a slight suggestion of the art nouveau. The figure is by Bourdelle and the rest by Navarre.

Critics inspecting both salons said the exposition compared favorably with preceding ones, but the joint showing emphasized the need for the association to unite. The success of the salon, they said, augured well for such a union.

Carnegie Institute News

In addition to the regular members of the faculty in charge of the coming Summer Session at Carnegie Institute of Technology, Mr. C. Valentine Kirby, Director of Art Education, Pennsylvania State Department of Public Instruction, has been engaged to assist. According to an announcement, Mr. Kirby will be present from July 2d to July 20th to give the course in "History and Principles of Art Education."

The course is announced to be a general information series open to all students of mature years interested in the teaching of art. The regular Summer School at Carnegie opens June 25th for courses of six and eight weeks.

PAINTERS IN THE MARKET PLACE

By WALTER PRICHARD EATON in *Colliers'*

"I have seen American artists going hungry," wrote Mr. Eaton when he sent in this article, "because they couldn't get a chance to show their pictures to people who might buy them." No longer will this be true. With the opening of the new Art Gallery in the Grand Central Terminal in New York every artist will have a chance to place his work before prospective buyers.

Not one painter out of a hundred sells as many pictures as he can paint, and probably not one out of fifty is able to exhibit under proper conditions a half of his work. Not one American out of a thousand ever buys an original painting or piece of sculpture, and if he does it is more than likely to be by a European, not an American. Probably not one American in a thousand knows what a painting is worth.

Recently the largest public sales gallery for painting and sculpture in America, if not in the world, opened at the top of the Grand Central Terminal, in New York. It is not only the largest sales gallery in America, but it is co-operatively administered, on a novel scheme, solely for the welfare of American artists. Nobody will make any profit out of it, except the artists. It has been organized to give a better chance to American painters and sculptors to exhibit their goods and to reach a larger public.

Over on Fifth and Madison Avenues, New York City, where most of the private galleries are, rent is very high. The galleries are small. They are forced to ask a big commission on sales—usually 33 1-3 per cent.—and they are loath to exhibit any pictures there's not a good chance of selling. Hence they want "names," popular foreigners, old masters, etc. The average American painter, however good he may be, unless he's become popular, has but a small chance of getting his work effectively before our at present restricted buying public. Moreover, these shops look as expensive as they are, and they scare away many people who actually could buy a picture or two a year, if they knew how to get in touch with American artists.

Where Ignorance Is Hardly Bliss

The ignorance of some otherwise intelligent people about pictures, by the way was recently illustrated in the experience of a prominent Chicago artist. Walking into a gallery, he saw to his delight a "sold" card on one of his paintings. "Who bought it?" he asked the attendant. The attendant pointed to a well-dressed lady near by. Presently this lady came to the desk to claim her purchase and depart. She laid $7.50 on the counter.

"But, madam, we don't let pictures go on a deposit," said the attendant.

"Isn't that right? I'm sure you said seven-fifty."

When he assured her that he did, but he meant $750, she looked at him in blank amazement. Evidently *she* hadn't been kept out of the gallery by any fear of high prices!

There are probably far more people, however, who are equally wrong the other way about, who think no good pictures can be bought for less than a thousand, certainly less than five hundred dollars. And largest of all would be the great mass of people who have never come enough in contact with pictures to think about their price one way or the other. They will buy rugs, lamps, curtains, chairs, tables for their homes, but never a real picture. There are enough of such people, with the potential money and the latent taste, to raise American artists into comfort, so that a Blakelock will never again have to tramp our streets. The problem is how to reach them. Mr. Walter L. Clark, a retired New York business man, and himself an amateur painter and friend of painters, conceived the present plan. It was so simple and sounded so practical that he had no trouble in "selling" it. His plan was to get the capital to equip and conduct for three years a big sales gallery by inducing seventy-five of our leading painters and twenty-five of our leading sculptors to contribute each one work of art a year, and a hundred laymen to contribute each $600 a year. The hundred artists get nothing except the satisfaction of helping their fellow craftsmen. The hundred laymen, of course, each get three works of art (the right to choose being drawn by lot), worth considerably more than the $1,800. The gallery gets

$60,000 a year, for three years, for its running expenses. At the end of that time it expects to be self-supporting.

Room Enough for All

Mr. Clark didn't attempt to rent a place on the avenue. He couldn't get one big enough for twice $60,000 a year. He rented the top of the Grand Central Terminal. Maybe you didn't know it has a top? If you take the elevators on the Vanderbilt Avenue side, you will be shot up to a series of galleries stretching all across the roof, behind the great clock. They all have overhead daylight, they cover 14,000 square feet, and their total length is 250 feet. There is room enough here to exhibit the work of scores and scores of American artists, of men who never had a chance to exhibit before, perhaps. That doesn't mean, of course, that any old picture anybody sends in, or any statue, will be exhibited. The gallery managers, and a picked committee, will have the say to keep the exhibition up to a worthy standard.

The New York Central Railroad gave the new gallery association $52,000 to fit up the galleries with, and it is charging them a very low rental on a long-term lease. It is practically providing an art gallery for a waiting room, or making of its depot a civic center of American painting. It will be a pleasure now to have the Albany or the Boston express late, when you are waiting for your wife to arrive. You can run upstairs and see the latest developments in our native art, and perhaps buy her a nice little landscape, or a marble garden statue!

The artists and laymen who have cooperated represent, on the one side, our most prominent painters and sculptors, and on the other art patrons, bankers, and museum directors, from all over the country.

Not a cent of the profits of this venture, if there are any, will be used for any purposes but the upkeep of the gallery and for a sinking fund. There is no stock, there will be no dividends, and no salaries except to the salesmen and clerical force. The "Association of Painters, Sculptors, and Laymen" exists for the sole purpose of giving the worthy American artist the best possible chance to exhibit and sell his picture, and to give the public the best possible chance to become acquainted with American pictures and statues, and to acquire the idea that such things can be bought, sometimes for a small sum, and are worth buying.

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Anniversary Number Coming Soon

It's not too early to speak of the seventh anniversary edition of THE AMERICAN ART STUDENT AND COMMERCIAL ARTIST which will appear on the news stands August 25th—the September number. It will have a larger circulation than any other edition of the magazine ever put out, and will, in every sense, be the best "buy" for your quarter that is possible. Advertising should be in these offices on or before the 5th of August as that is the final closing date. Contributions from students and teachers will be welcomed if signed. Remember, we do not suspend publication during the summer.

Salons of America Exhibit

The Salons of America have their Spring Salon at the American Art Galleries from May 21 to June 9, 1923. It has reserved the entire building to show the work of its exhibitors. In addition to the usual exhibition of paintings and sculpture the salons have provided for the exhibition of the following artistic expression: Water colors, pastels, black and white drawings, photographs, miniatures, mural decorations (sketches), batiks, embroideries, ceramics, stage models, metal work, and ship models.

The exhibition is an open one and no school of art expression will be favored above any other. The sole requirements for exhibiting will be the belief of the artist in the artistry of his work and the formal enrolment for membership. The membership fee was $8.00 for the privilege of exhibiting in one of the listed departments and an additional fee of $5.00 for exhibiting in each other department. Artists who exhibited in the last fall salon are entitled to make application for $7.00 fee.

Among the 300 artists who have space at the exhibit are: Edward Steese, John

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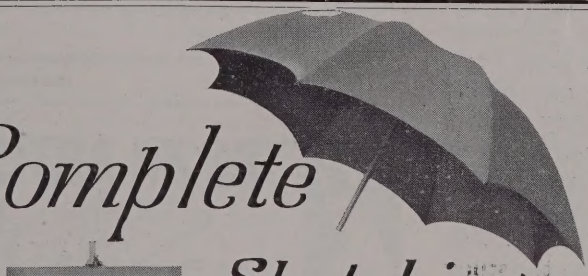

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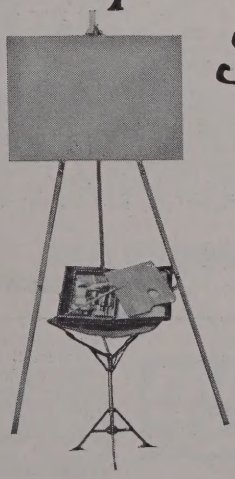

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Free Scholarships to Deserving Children

Several evidences of remarkable cases of hidden talent were shown recently when the Master Institute of United Arts, 312 W. Fifty-fourth Street, New York City, gave a concert of some of its scholarship students. In granting its scholarships the Master Institute has been co-operating with the Settlement Houses of New York, and through these sources has found students of unusual gift in every branch of art. Scholarships in painting, drawing, sculpture and all branches of music have been given out to many children who came to the settlements but who through lack of means, were unable to continue the study of their gifts.

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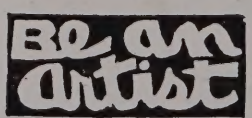

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A FAMOUS RENOIR

Opportunity to acquire another masterpiece from the brush of a famous foreign painter will soon be within the reach of American art lovers and philanthropists. One of the best known works of Firmin Auguste Renoir is "Women Bathing." Pierre Renoir, a son of the artist and a director of the Beaux Arts of Paris, desired to give this work to the Louvre from the Renoir children as a memorial to their father.

Now the offer to the state has been withdrawn because of the unfavorable criticism of Baron de Constant, director of French museums. He is said to have made the observation that the fame of Renoir would not endure, but he meant to accept the picture on behalf of the French Government in order that it might be free from the possibility of further offerings from Renoir's descendants. This was resented by the family of the artist, and their feeling has resulted in putting the painting on the market.

It is said that an American collector last year offered $160,000 for the picture. There are already some notable examples of the painter's work in this country. The Metropolitan Museum of Art has "Mme. Charpentier," a portrait which is rated high among Renoir's canvases. This was acquired for the museum by purchase in 1907 and is considered one of the finest specimens of the painter's work.

In addition to the ultimate opportunity to see here "Woman Bathing" there are other pictures by the artist now on private view. One of these is the famous "Le Dejeuner des Canotiers," painted about 1881. The house of Durand-Ruel, which possesses so many noted pictures by the impressionists, has brought this work to New York with the object of keeping the fame of Renoir alive in the public mind. Only a few days ago an offer of $150,000 for this canvas is said to have been refused by its owners. But "Women Bathing" is designed permanently for the collection of an American art lover.

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Of THE AMERICAN ART STUDENT AND COMMERCIAL ARTIST, published monthly, at New York, N. Y., for April 1, 1923, State of New Jersey, County of Hudson, ss.:

Before me, a Notary Public, in and for the State and County aforesaid, personally appeared Walter Whiteley Hubbard, who, having been duly sworn according to law, deposes and says that he is the editor of THE AMERICAN ART STUDENT AND COMMERCIAL ARTIST and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

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